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AMERICAN ART NEWS

Entered as second-class mail matter, February 5, 1909,
at New York Post Office under the Act,
March 3, 1879.

Published Weekly from Oct. 15 to June 1 inclusive.
Monthly from June 15 to Sept. 15 inclusive.

AMERICAN ART NEWS CO., INC.

Publishers

15-17 East 40th Street

Tel. 7180 Murray Hill

JAMES B. TOWNSEND, President and Treasurer.

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SUBSCRIPTION RATES

| | |
|-------------------|--------|
| YEAR, IN ADVANCE | \$3.00 |
| Canada | 3.35 |
| Foreign Countries | 3.75 |
| Single Copies | .10 |

WHERE ART NEWS MAY BE
OBTAINED IN NEW YORK

Brentano's - Fifth Ave. and 27th St.
Powell's Art Gallery - 983 Sixth Ave.

WASHINGTON

Brentano's - F and 12th Streets

MONTREAL

Milloy's Book Store, 241 St. Catherine St. W.

Chapman - 190 Peel St.

LONDON

Art News Office - 17 Old Burlington St.

Bottom, News Agent,

32 Duke St., St. James, S. W.

PARIS

Chaine & Simonson - 19 Rue Caumartin

Vol. XVII. New York, April 26, No. 29

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When a change of address is requested,
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APPRAISALS—"EXPERTISING"

The "Art News" is not a dealer in
art or literary property but deals with
the dealer and to the advantage of both
owner and dealer. Our Bureau of "Ex-
pertising and Appraisal" has conducted
some most important appraisals.

THE APRIL BURLINGTON

Rembrandt's "Monk Reading" (1661)
is reproduced as the frontispiece of the
April Burlington, and is ably com-
mented on by Tancred Borenius.
"Italian Majolica in Provincial Mu-
seums" is the theme of a charmingly
illustrated article by Bernard Rackham.
Sir Martin Conway reviews "Lombard
Architecture," by Arthur Kingsley Por-
ter, published by the Yale University
Press. Part X of "Recent Acquisitions
for Public Collections," by Aymer Val-
lance, describes a recent bequest to the
British Museum of a fine fragment of
silk and gold embroidery, dating from
about the middle of the XIII century.

Capt. F. M. Drake, R. E., contributes
a drawing of a tessellated pavement dis-
covered during the Palestine campaign
at Deir Dakleh, a remarkable example
of early Christian mosaic (IV or V cen-
tury A. D.). Part III of H. Avray Tip-
ping's series on "English Furniture of
the Cabriole Period" deals with tables
and tripods of the epoch.

The Burlington Magazine can be
obtained from the American agent,
James B. Townsend, 15 E. 40th Street.

THAT LUXEMBOURG SHOW

We give space today to the surpris-
ing story of the postponement which,
we trust, does not mean the abandon-
ment in time of the exhibition of Amer-
ican Art, recently organized in this
city for the Luxembourg this spring,
to the reasons given for this postpone-
ment, and finally to Mr. Jonas Lie's
explanation of the matter as it stands
at present, given to an Evening Post
reporter.

Despite the efforts of Mr. W. A. Coffin, who recently sailed for Paris for the announced purpose of installing the exhibit in the Luxembourg, and to whom this postponement must be a grievous disappointment—as also to his associates in the enterprise—to arrange a representative display of modern American painting and sculpture in France, it would appear from what is now learned that they were not successful in overcoming certain jealousies and enmities which have ever been and, alas, continue to be, the bane of American art life, and which retard the progress of art taste and cultivation in this country more than is realized by the art public. A reading between the lines of the published statements, and an analysis of the gossip of the studios anent the matter, would indicate that the troubles that have beset the Luxembourg American exhibit, and which may possibly prevent its being held at all, originated with a disgruntled element of artists, judiciously or unwisely, not invited to participate, or whose works offered or invited were rejected, and that this element is quietly rather enjoying the present muddle.

THE BEARDSLEY DRAWINGS

The week that has elapsed since the agitation regarding the authenticity of the drawings attributed to Aubrey Beardsley, exhibited in a N. Y. bookshop, has contributed nothing new to the controversy started by the warlike Joseph Pennell, and also engaged in by the more philosophical Mr. Albert Gallatin, with the Mr. Nichols, proprietor of the bookshop, and who states that he was a close friend and, at times, a financial aid to the dead artist, when in extremis pauperis.

Meanwhile the art public is still in the dark, and Mr. Nichols asks the pertinent question: If Beardsley did not execute the undoubtedly clever drawings he owns and has exhibited—who did? Mr. Pennell only explodes, as usual, in "sound and fury," and gives no facts nor arguments, and Mr. Gallatin does not reply to Nichols traversing of his statement that Beardsley "never drew on Bristol Board," by producing certain drawings claimed to be by the artist, on that material.

The ART NEWS still desires, as we said last week, to hold a judicial attitude in this dispute, and we regret that through a carelessly worded head line and paragraph in our issue of April 19 any impression may have been gained by anyone that we wished to reflect upon Mr. Nichols's personal honesty in exhibiting the drawings in question. Such was not our intention.

CORRESPONDENCE

Five Thousand—Not Five Million

Editor AMERICAN ART NEWS:

Dear Sir:

I notice that the ART NEWS reports the gift of \$5,000,000 in Liberty bonds to the John Herron Art Institute. I wish the report were true but, alas, it is not.

It is probably based on the announcement of the recent gift of \$5,000 in memory of Mr. James Vermilye Sweetser, to be added to the Institute's permanent endowment fund and the income only to be used in purchasing works of art.

Will you not be good enough to note in your columns the true facts in regard to this little gift? Already our mails are burdened with packages of photographs of art works offered for sale at anywhere from \$5,000 up—mostly up—which we cannot consider for lack of funds.

Very sincerely yours,

Wm. Coughlen, Sec.

Indianapolis, April 16, 1919.

Increased Values of Early Americans

Editor AMERICAN ART NEWS:

Dear Sir:

The large increment in the values of early American portraits, especially in the works of Gilbert Stuart, which has taken place within recent years and, latterly, the unprecedented success of the sale at auction of the Thomas B. Clarke collection of early American portraits, has stimulated the appearance in galleries and at public sales, notably in Phila. of a flood of portraits of Washington, attributed to Stuart, the Peales and other distinguished Americans, but plainly the work of other hands, to such an extent that a word or two in this regard may not be out of place.

While Stuart was prevailed upon to yield to the demand of his time, and paint a number of replicas from the two or three portraits taken from life of our first President, he should not by any stretch of imagination be made to sponsor all the copies painted by his daughter Jane, William Winstanley, and others of more recent origin, which are constantly cropping up.

To quote Isham (American Painting), "Stuart was much annoyed in his old age by the countless copyists of his portraits of Washington, who tried to pass off their works as originals."

Some of these counterfeits are painted on English canvas of the type preferred by Stuart; provided with the British tax stamp (which was repealed in 1840), and this circumstance is adduced as proof undeniable that it is from the brush of our great master, when as a matter of fact, most of our early painters used the English product in preference to that imported from France, which was too smooth and lacked the desired surface quality.

Would-be purchasers of early American portraits in Phila. and elsewhere should be guided only by the best "expert" advice obtainable, as both the portraits and their pedigrees may be of cryptic origin.

Yours truly,

G. Frank Muller.

N. Y., Apr. 24, 1919.

Discredits "Art Fad's Passing"

Editor AMERICAN ART NEWS:

Dear Sir:

With your permission, I would like to express my modest protest against your editorial in the ART NEWS of Apr. 5 last on "The Passing of an Art Fad." I do not believe the "Modernist" movement is a "fad," nor do I believe that it is "passing." In all lines of endeavor, the "Modernist" movement has taken on the nature of a XX century renaissance. It is a serious expression of protest against, and an awakening from scholasticism and dogma. In art, the movement has swung the pendulum to the extreme in its protest against the musty canons of our ancestors, producing crudeness and grotesqueness, not unlike, and quite paralleled by the early Christian art in its period of awakening. And this is but natural in the first flush of a new vision. The history of any new movement shows that the vigor and impulse of radicalism is logical and necessary in the incipient stages of the movement. We should therefore ponder before casting a slur on even our ultra-modern schools, for fear of being found in the position that Gamaliel found the men of Israel (Acts 5: 38-39).

Now I would ask the ART NEWS if it is not true that the old schools do need a purgation, and have they not been getting such purgation for the past five years, or since the year of the Armory Show? A casual retrospect of our exhibitions for that period of time will prove this is so. And today our shows are infused and honeycombed with this new expression, even down to the old Academy, where many of the older men are feeling it in their blood, and the younger men are exuberant with it. It is plainly evident in their new and fresh viewpoints, and their vigorous color and style. In the present Academy

Show, one can pick out fifty or more paintings expressive of modernistic tendencies, showing the direct influence of the extreme "Faddists" of the past five years.

And so it is with every progressive movement; at first the extremists give it birth and impulse, and then we all take it on, according to our ability to assimilate.

I would ask the ART NEWS to retract its expression "Passing Fad" in reference to so great a movement, thereby making me

Your grateful subscriber,

William Bradford Green.

Hartford, Conn., Apr. 23, 1919.

[We frankly said in our editorial of April 5 last, whose general tone our correspondent deploras, that the "Modernist" movement "had produced some new artists of ability and worth and had perhaps strengthened the work of other good artists, etc." But facts are facts, and the outstanding fact in regard to the movement is that the art loving and buying public "will have none of it," and that consequently, as no art, or so-called art, can long live without financial support, certainly in these latter and commercialized days, those who follow and practise the new movement or "Fad" must look elsewhere for the means wherewith to pay the landlord, butcher and baker, and cannot and will not long continue their output. Surely, while admitting the presence in the recent annual Show of the Independents on the Waldorf-Astoria roof, of a small percentage of attractive and saleable works, our correspondent will not claim that the large majority of the works exposed there can possibly attract or find buyers among the art public, especially as the novelty of the sensation caused by the Armory Show having long passed the public did not attend the recent display in any numbers? Mr. Green has also failed to notice that our opinion as to the "Modernist" movement has been virtually endorsed by the leading art critics and writers of the country, with perhaps one or two exceptions, notably the two N. Y. art writers who have been identified with the leaders of the Independents since the start of the movement in this country. It is an amusing coincidence that both these writers are either Irish by birth or direct descent and there is a prevalent impression that the average Irishman loves controversy and fighting more than anything else on earth.—Ed.]

OBITUARY

Darius Cobb

Darius Cobb, painter, sculptor and poet, died on Wed. last, in his home, Upper Newton Falls, Mass., aged 84. He was widely known for his portraits and landscape paintings dealing with scriptural subjects. His painting, "The Master," generally regarded his best work, has been exhibited in churches throughout the country.

His death closes a chapter in one of the most remarkable instances of twinning. His twin brother, Cyrus, who died in 1903, was a sculptor, painter and musician and retained the close physical resemblance until his death.

The brothers were born at Malden, Mass., August 6, 1834, sons of the Rev. Sylvanus C. and Eunice Hale Cobb. Darius served in the 44th Volunteers through the Civil War and in 1866 married Laura M. Lillie. He had been a lecturer on art, art critic of the Boston "Traveler" and a contributor of blank verse to the Boston "Transcript," and worked for several years on a head of Christ, which he finished in 1914. His exhibitions of scriptural groups were held privately at Washington before Government officials.

Darius Cobb also had painted a number of scriptural subjects but was chiefly devoted to sculpture and designed the Soldiers' Monument in Cambridge Common among others works. The brothers began their art education together and gained prominence simultaneously, 50 years ago.

William T. Eyden

William T. Eyden, a landscape painter of Richmond, Indiana, died there March 22 last. He was born in Hanover, Germany, in 1859, came to America in 1866, traveled extensively in this country and made Richmond his home for years. He was one of the founders and a member of the Art Association of Richmond.

Boy Wins Victory Poster Prize

The jury, composed of Charles Dana Gibson, F. Desales Casey and Ray Greenleaf, appointed by the U. S. Treasury Department to award the \$100 prize offered by the Newspaper Enterprise Association, under whose auspices a contest was conducted by hundreds of periodicals throughout the country, has given the prize to Arthur Reese Ellis of Cedar Rapids, Iowa, a boy of 14. The winning poster is a female head of Victory in colors crowned with a fillet, recalling strongly E. H. Blashfield's head of America in his famous poster of last autumn.